

Making the List: Bestsellers, Best Of, and Banned Books

ENGL 1101; Fall 2017

School of Literature, Media, and Communication

Writing and Communication Program

Class Meeting:

ENGL 1101 Section D7- Tuesday/Thursday, 1:30-2:45pm Skiles 311

ENGL 1101 Section H- Tuesday/Thursday, 3:00-4:15pm Skiles 171

ENGL 1101 Section I2- Tuesday/Thursday, 4:30-5:45pm Skiles 311



INSTRUCTOR

Dr. Rebekah Fitzsimmons

ADDITIONAL CONTACT INFORMATION



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Stephen C. Hall Office 121-9
Writing and Communication Program



Wednesdays 1:00-3:00pm or by appointment



<https://rebekahfitzsimmons.wordpress.com>

COURSE DESCRIPTION:

What makes a book a success? In this writing course, we will examine three measures of book quality: literary prizes, bestseller lists, and the banned book list. We will examine the ways in which these three very different kinds of lists can affect the reputation, financial fortunes, general reception, longevity, and categorization of a wide variety of texts as well as reflect the values of an organization, a community of readers, and particular political and social agendas. We will examine these lists in a general, theoretical sense but we will also regularly examine them within the case study/context of children's literature, where several unique factors often intensify and complicate the issues involved in evaluating the "best" books.

As a class, we will examine how literary circles, publishers, educators, booksellers, and consumers negotiate the complex rhetorics surrounding legitimacy, exclusivity, preeminence, objectivity, and cultural capital. We will examine these lists as cultural forces as well as the multimodal objects they inhabit: as lists published both on paper and on the internet, as visual displays in bookstores to increase sales, as book cover medals, as topics of discussion, as promotional descriptors, and even professional credentials.

Students will engage with textual analysis, statistical/data analysis, visual analysis, and scholarly research as they work to construct arguments about how these lists shape the literary landscape of today and tomorrow. The course will include projects that enhance written, oral, visual, electronic and nonverbal (WOVEN) communication skills while honing students' ability to think and talk critically about literature, culture, and consumer habits within a wide variety of reading communities and other audiences.

In-depth analysis of topics such as the history and mechanisms of the *New York Times* bestseller list, the history and controversy surrounding the Newbery/Caldecott children's literature awards, and the creation and celebration of the American Library Association's Banned Books Week (Sept 24-30, 2017) will help students better understand the forces at work behind these public evaluations of literature. In response, students will create public-facing artifacts that reflect this learning and engagement.

CONTENT NOTE:

Due to the nature of the course content, students will be expected to engage with texts that have been banned for a wide variety of reasons, such as explicit violence and sexual content, challenging religious views, and other controversial content. While our primary focus will be on the conversations surrounding these texts, including questions about free speech and censorship, it will occasionally be necessary to engage with the passages and subjects being challenged. Students taking this course should be mentally and emotionally prepared to view images, read about, research, and discuss such subjects with their peers and with the instructor. In doing so, students will become better able to analyze and speak comfortably about difficult, culturally relevant subjects, some of which may be personally relevant. If at any point, a student suspects that an upcoming topic may be emotionally challenging or if a reading provokes a strong reaction, I am happy to discuss the subject during office hours or outside of class.

REQUIRED MATERIALS

TEXTBOOKS:

WOVENText, 2nd Digital Edition.

ISBN: 781319129439

The Economy of Prestige by James English.

ISBN: 9780674030435

Bring on the Books for Everybody by Jim Collins.

ISBN: 9780822346067

Must Read: Discovering American Best Sellers

ed. by Sarah Churchwell and Thomas Ruys Smith.

ISBN: 9781441162168

All texts are available through the Georgia Tech bookstore or can be purchased through other venues. Students are welcome to purchase the hardcopy or digital versions (except for WOVENText, which is only available digitally). Students should plan to bring the text to class on days we are discussing it (see schedule pages). Additional materials will be made available through TSquare. Students must bring copies of those materials to class; it is up to the student if they prefer to print the material or bring a digital copy to be read on a laptop or tablet.

ADDITIONAL COSTS

Occasional printing of drafts and homework assignments

Possible costs for materials for multimodal display for Unit 1

Printing costs for poster session for Unit 3

POLICIES

Communication Policies

- ☐ Email is my preferred mode of communication and the fastest way to get in touch with me.
- ☐ Please begin every subject line for every email message with “ENGL 1101 Section XX”
 - ☐ Emails in reference to team projects should CC all team members
- ☐ Please allow a minimum of 24 hours for me to respond to all emails
- ☐ Students are expected to check their @gatech email and TSquare at least once a day
- ☐ All submitted files must have the student's name in the file name: for example: Smith_ResearchReport.docx
 - ☐ A 10% penalty will be deducted for all assignments missing a name
- ☐ I can not discuss grades via email; please plan to come to office hours with these types of questions

Office Hours Policies

- ☐ My office hours are held in Stephen C. Hall 121-9 on Wednesdays from 1:00-3:00pm or other times by appointment.
- ☐ You can always make an appointment to see me, especially to discuss assignments, feedback, questions, or problems. I am available for individual conferences and group conferences as needed.
- ☐ It is generally best to let me know via email or in class if you would like to stop by office hours, so I can best manage the flow of students.
- ☐ Prepare an agenda of what you would like to discuss during office hours and include it in your email to me; that way we can both be prepared and can make the most of your time.
- ☐ If an emergency arises so you cannot make a scheduled appointment, please contact me by email or phone as soon as possible.

Late Assignment Policy

LATE ASSIGNMENTS PENALTIES:

Avoid late assignments.

However, circumstances sometimes arise where a late paper is better than no paper. Late assignments will be penalized in the following way:

up to 12 hours late	= -10%
12:01 to 24 hours late	= -25%
24:01 to 36 hours late	= -40%
36:01 to 48 hours late	= -50%
48+ hours late	= 0

MISSING WORK:

Due to the participatory nature of this course, much of what we practice in class cannot be replicated outside of the classroom. Therefore, except for absences officially exempted by the Institute or exceptional and unanticipated situations, students are not allowed to make up missed quizzes, presentations, or in-class assignments.

Missing work, or work turned in more than 48 hours late, is counted as a “zero.” In all sections of ENGL 1101, failure to complete any component of the course, including projects, assignments, and stages of projects or assignments, may result in failure of the course, as determined by the instructor of the course in consultation with the Director and Associate Director of the Writing and Communication Program.

Policies continued

Extension Policy

Each student has **a single extension**, which they may use on any **individual project** (EXCEPTING GROUP PROJECTS AND THE FINAL PORTFOLIO).

To use the extension, a student **MUST** complete the following steps:

1. Contact the instructor at least 24 hours prior to the deadline, either at office hours or through email
2. Provide, in writing (email or printed document), a brief rationale for the extension
3. Propose a new, reasonable date and time to act as a new deadline (usually within 10 days of the original deadline).
 - a. This new deadline will be considered the final deadline and all late paper policies apply after this deadline.
 - b. The instructor will adjust the TSquare submission portal to allow submission up until the new due date
4. Submit your completed project through TSquare, following the regular submission directions on the assignment sheet.
5. Send the instructor an email indicating you have submitted your artifact by your extension deadline (this can be a reply to the original email asking for the extension). If you had any difficulties submitting your document through TSquare, it may be appropriate to attach a copy to this email as well.

Attendance Policies

Attendance is required for this course. The Writing and Communication Program has a Program-wide attendance policy, which allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue. Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (as documented by the Office of the Dean of Students).

The attendance policy does not make any distinction about the reasons for your absences, i.e. all absences are considered excused. However, only absences officially exempted by the Institute (e.g., due to participation in official GATech athletics, to religious observance, to personal or family crisis and verified by documentation from the Dean of Students) will not be counted among your allotted absences

Students may miss a total of **three (3)** classes over the course of the semester without penalty. The 4th absence will cause a 1/3 letter grade deduction from the final grade, the 5th absence a 2/3 letter grade deduction. Students with six (6) absences will automatically fail the course.

Three (3) tardies are the equivalent of one (1) absence.

Students are responsible for finding out what they may have missed while absent from class from peers and the course blog. Students are encouraged to exchange contact information with a classmate or two during the first week in order to ensure they are able to catch up on class notes, assignments, and class discussion. Students are expected to keep their own attendance record; see the instructor during office hours if you have a question about how many classes you have missed.

Tardiness is inconsiderate to the instructor and your peers; make every effort to be on time for class. Students arriving in class **after attendance is taken** will be marked tardy. Multiple instances of lateness will affect your participation grade. Students who arrive in class after attendance is taken are responsible for making sure they have been marked late but present at the end of the class period. The instructor's record is the official record of your attendance in the class.

Policies continued

Assignment Requirements

Each assignment will require you to think creatively, rhetorically, editorially, and strategically. You will work individually and collaboratively to produce new, thoughtful, and professional documents.

Document your work: this course will use MLA 8 format for all paraphrases, quotes, images, and other borrowed information.

Generate documents professionally: all documents should be computer-generated, and professional in appearance. Format, edit, proofread and design according to professional standards.

Submit artifacts appropriately: digital documents must be turned in as a MSWord document or PDF. Paper documents must be stapled or otherwise bound. Other assignments may have specific submission requirements.

File feedback carefully: do NOT delete drafts, assignment files, or any feedback you receive from the instructor, your group members or your peers. You will need it for your portfolio assignment.

Maintain stages and drafts for the portfolio: keep a cumulative file of all projects (both hard copy and digital). Rename files as you draft: Smith_Brainstorm, Smith_RoughDraft, Smith_Research Paper.

Create back-up files frequently. Computer failure is not an excuse for missing a deadline.

Revision Policies

If a student receives a grade of 85% or below on an individual assignment, he or she may request the opportunity to revise it. The revised assignment will receive an entirely new grade (not an average of the old and new grade). Each student may request ONE revision per semester. All revisions must be completed before the start of finals week. Group projects, in-class presentations and the final portfolio are ineligible for the revision.

If you plan to use your revision, you should complete the following steps:

1. Email the instructor no later than one week after the graded artifact is returned.
2. Indicate that you want to use your ONE revision for the semester and explain your rationale for requesting the revision (took an unsuccessful risk, misunderstood the instructions, etc.)
3. Detail a plan for your revision (this should be specific and should reference the instructor's comments on your graded assignment; fixing a few errors is NOT a revision).
4. Set a new deadline for returning your revision (no more than 10 days from the date of the email). I will not accept revised assignments after the revision deadline, so plan carefully.

Revisions must address major issues with the assignment such as restructuring, reorganization, in-depth editing, or redesigns of visual elements. Simply correcting errors marked by the instructor is NOT a revision; revisions turned in with only surface level corrections will not be re-graded. You may not revise an artifact that is missing or not submitted at all.

Common Policies

You are required to acknowledge that you have read, understood, and intend to comply with these policies on the final page of this syllabus. You can access these common Writing and Communication Program policies available at:

<http://b.gatech.edu/2vSPToc>

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| 1. Georgia Tech General Education Outcomes for English 1101 and English 1102 | 9. Participation in Class |
| 1.1. Primary Learning Goal | 10. Non-Discrimination |
| 1.2. Secondary Learning Goals | 11. Communication Center |
| 2. Learning Outcomes for English 1101 and English 1102 | 12. Accommodations |
| 3. Evaluation Equivalencies | 13. Academic Misconduct |
| 4. Evaluation Rubric | 14. Syllabus Modifications |
| 5. Course Completion | 15. Final Instructional Class Days and Reading Periods |
| 6. Attendance | 15.1. Final Instructional Class Days |
| 7. Dean of Students and Counseling Center | 15.2. Reading Periods |
| 8. Safety | 16. Multimodal Reflection Portfolio and Mahara |

OUTCOMES



APPROACH TO THE COURSE

The goal of this course is to address rhetorical principles, research practices, and multimodal composition so that students can be more capable readers and writers, listeners and speakers, collaborators, viewers, and designers in a variety of settings. The course material will very often address primary texts, long-established institutions, cultural assumptions, and public discourses surrounding the lists under discussion; our course will engage with a wide variety of books, evaluation criteria, industry publications, reading communities, and fan cultures. In examining these culturally significant but ultimately flawed measures of “best,” students will be challenged to examine their own assumptions, question hidden mechanisms, and read beyond the surface of nearly ubiquitous forms of evaluation: the list.

The ultimate goal is to prepare students to engage in these ongoing conversations in rhetorically sound, well-researched, and persuasive ways. The content of the class will be largely driven by the students’ ideas, questions, thoughts and reflections. Each class the student will be asked to engage and participate using a variety of skills, modes and mediums: oral, visual, written, individual, collaborative, exploratory, imaginative, reflective, speculative, and concrete. Simply put, active, productive participation is worth a significant percentage of a student’s grade, but it will also make the class more interesting and more enjoyable, and, most important, a more valuable learning experience. Within the course theme, students should aim to shape the assignments to fit their own research or professional interests as much as possible.



GEORGIA TECH GENERAL EDUCATION OUTCOMES AFFECTING ENGL 1101

MANDATORY: Learning Goal A1: Communication Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

DESIRABLE: Learning Goal III: Critical Thinking Student will be able to judge factual claims and theories on the basis of evidence.

DESIRABLE: Learning Goal C: Humanities, Fine Arts, And Ethics Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.



ASSESSMENT

For every assignment, I will provide a detailed assignment sheet via TSquare that will include the expectations for the assignment, the required elements and format for the assignment, and the rubric that I will use to grade the assignment, which is based on the standard Writing and Communication rubric (available on the Standard Policy site).

In this course, you will be working on individual and collaborative projects both in and out of the classroom. Each assignment will contain a detailed breakdown that explains how much of your grade is based on individual work and how much is based on the final group project. In lieu of a final exam in this course, each student will be required to complete a reflective portfolio.

Outcomes continued

GRADE SCALE: MAJOR ASSIGNMENTS



A

Superior performance -

Rhetorically, aesthetically, and technically accomplished. Demonstrates advanced understanding and use of the media in particular contexts. Contains an inventive spark, exceptional execution and superior engagement.



B

Above-average, high quality performance -

Rhetorically, aesthetically, and technically proficient. Demonstrates substantive comprehension and sophisticated use of media with above-average execution in some areas.



C

Average (not inferior) performance -

Competent and acceptable - rhetorically, aesthetically, and technically. Accomplishes all required elements, follows all directions, meets all minimums.



D

Below-average performance -

Less than competent - rhetorically, aesthetically, and/or technically. Does not demonstrate comprehension or engagement. Missing elements, errors in execution, inappropriate use of media in some areas.



F

Unacceptable performance -

Failure to meet criteria rhetorically, aesthetically, and/or technically. Lack of comprehension. Excessive errors, misuse of media, overall misunderstanding of assignment.

GRADE SCALE: PROJECT STAGES & HOMEWORK



✓+

Superior work:

homework or project stage shows above average work, demonstrates inventive and exceptional attention. Complete and on time.
Full credit.



✓

Average work:

homework or project stage shows appropriate levels of work, attention, and competence. Meets requirements and acceptable minimums, complete and on time.
3/4 credit.



✓-

Below-average work:

homework or project stage shows low levels of work, attention, and competence. May be incomplete, late, or missing components.
1/2 credit.



✗

Unacceptable work:

homework or project stage is missing, largely incomplete, does not follow directions, or demonstrates lack of attention.
0 credit.

Outcomes continued

WOVEN COMMUNICATION

Use this class to improve your communication competence. Set a goal beyond simple accuracy. You should develop a personal style in your face-to-face conversations, in your presentations, in your formal and informal writing and in the images you create. In all modalities you use - written, oral, visual, electronic, and nonverbal - you need to consider rhetorical factors such as purpose(s), attention to context, response to audiences, logical and well-supported arguments, effective design, and conventions. Consider these rhetorical factors as an essential baseline. In practice, the modes work synergistically, not separately. In this course, expect to work largely on these things:

- You need to **write** well, so this semester, you'll work on refining (a) your ability to adapt your tone, vocabulary, and style to different contexts and audiences (b) your drafting, organizing, and revising process, and (c) concision and clarity
- You need to **speak** well, so this semester, you'll work on refining (a) your confidence in speaking to audiences (b) your persuasiveness and engagement while speaking, and (c) your ability to present information clearly and effectively
- You need to **design** well, so this semester, you'll work on refining (a) your ability to select, design, and implement visual elements of an argument (b) your strategies in using visual rhetoric to enhance your persuasiveness, and (c) your use of digital technologies to design clear, persuasive, effective visuals
- You need to **use software** well, so this semester, you'll work on refining (a) your use of presentation software to enhance presentations (b) your use of data visualization software to create well supported visual arguments, and (c) your use of digital platforms to design effective images
- You need to **use nonverbal communication** well, so this semester, you'll work on refining (a) your nonverbal communication to convey credibility and confidence (b) eliminating your use of unnecessary nonverbal elements from presentations, and (c) controlling your speed, pauses, and other paralanguage to ensure clear communication both in person and in audio recordings.

EXPECTED STUDENT OUTCOMES

In addition to course outcomes for all English 1101 courses listed in the Common Policies section on T-Square, this course includes the following outcomes:



Hone visual design skills across multiple media to best deliver and support arguments through a variety of formats.



Improve analytical skills of WOVEN texts, as well as cultural objects, performances, physical spaces, and large sets of data in order to formulate, create, support, and refine original arguments.



Practice delivering arguments through a wide variety of presentation formats, including social media and oral presentations, as well as presenting information and supporting data to a wide variety of audiences.



Improve collaboration and team work skills through group projects, team building activities, and self-evaluation of strengths, knowledge, and skills.

RESOURCES



Attending college can be a stressful time; don't hesitate to ask for help if you're feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the **Office of the Dean of Students** and through the **Counseling Center**. Both units work closely together to support Georgia Tech students.

Office of the Dean of Students

<http://studentlife.gatech.edu/content/services>

Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 210
(404) 894-6367

Counseling Center

<http://www.counseling.gatech.edu>

Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 328
404-894-2575 (including 24-hour, seven-day-a-week access to a counselor on call).



Georgia Tech's Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for all students (undergraduate or graduate) who want help with a communication-related project, from their multimodal assignments for English 1101 and English 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. The trained professional and peer tutors in the Communication Center help all students with their written, oral, visual, electronic, and nonverbal communication in every discipline. The staff includes professional tutors specially trained to assist non-native speakers. All services are free and confidential.

Website: communicationcenter.gatech.edu/content/make-appointment

Phone: 404-385-3612

Visit: Clough Commons Suite 447



Georgia Tech supports students through the **Office of Disability Services**. Please make sure your instructor receives a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need during the first week of class. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so we can create a workable plan for your success in this course.

Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive

Email: adapts@vpss.gatech.edu

Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)



This course is part of Georgia Tech's **Serve-Learn-Sustain (SLS)** initiative, which provides students with opportunities to combine their academic and career interests with their desire to make worthwhile contributions to the world and build sustainable communities where people and nature thrive, in Georgia, the United States, and around the globe. More information about SLS can be found at www.serve-learn-sustain.gatech.edu. Visit the website to sign up for the SLS Email List, view the full list of affiliated courses and projects, and find links to Facebook, Instagram and Twitter.

DESCRIPTION OF MAJOR ASSIGNMENTS

Common First Week Project (50 points total) - Students will create a brief video that articulates the challenges relating to one of the WOVEN modes and how work in that mode will be approached over the course of the semester. Students should plan to articulate a challenge, concern, or project they are looking forward to engaging with throughout the video. Students will write a script, film themselves, and upload the video to YouTube.

Unit 1: Banned Books Group Project (200 points total) -For this assignment, large groups of 5-6 students will work together to design multimodal displays that communicate the key themes of Banned Books Week to diverse, public audiences. Each team will consider carefully the use of space, physical and digital display options, the realities of public consumption of media and visual interest when designing their materials. Each team should choose a visual theme that connects all of the materials regardless of medium and should choose a topic from the broader theme of “Banned Books Week” to attract, inform, educate, and even entertain an audience. Each team will be assigned a specific space (based on their proposed topic) and the team will need to design their multimodal display based on the location, available display options, and technology on hand.

Project Stage - Proposal (individual) - Each student will propose a topic and concept for a Banned Books Week display for the team’s consideration. Each team member will need to agree and sign on to a specific proposal to begin the assignment.

Project Stage - Team Contract - Each team will use the Effective Team Dynamics workshops to compose a team contract to help negotiate their collaborative work and establish team expectations

Project Stage - In class presentation - Each team will present their Banned Books Week display to the class, including photos/video of the display in place, background information about the display, and context about the choices, decisions, and revisions the display underwent over the course of the composition project.

Final Artifact - Public Display for Banned Books Week - Each team will have its display in place for Banned Books Week. The display will be multimodal and will be coordinated so that all parts fit into the space and appear to be one cohesive display.

Unit 2: Literary Prizes Group Project (200 points total) - In small teams of 3-4, you will create a short podcast (10-15 minutes) on literary prizing. Broadly speaking, each team’s podcast will cover one of two topics:

1. An in-depth look at one particular literary prize, such as the Man Booker, the National Book Award, the Nobel Prize, the Corretta Scott King Book Award etc. This topic might include an examination of the history, founding, funding, evaluation criteria, ceremony details, past or current controversy, past winners, upcoming awards ceremony, current nominees, and/or proposed changes. Groups are welcome to expand on this list of sub-topics as is appropriate for the award chosen.
OR
2. An in-depth look at a particular trend in literary prizing. A team may discuss the trend in question with the instructor at the start of the project to ensure the topic can be covered appropriately within the given medium and timeframe.

Project Stage - Team Contract - Each team will use the Effective Team Dynamics workshops to compose a team contract to help negotiate their collaborative work and establish team expectations

Description of Major Assignments continued

Project Stage - Script - each team will produce a detailed screenplay-style script draft for workshopping and revision that includes both language the team will use but also sound, location, and mixing cues.

Final Artifact - Podcast Recording - Each team will produce and make available to the class their podcast recording of 5-7 minutes.

Project Stage - Podcast Q&A - the class period following the podcast due date, the class will listen to all of the class's podcasts and come to class with at least one question for each team. Each team will be expected to give a brief summary of their podcast and answer questions for a total of 10 minutes.

Unit 3: Bestsellers Individual Project (200 points total) - Students will conduct individual research and analysis of bestseller lists (possibly overlapping with prized and/or banned books) on a topic relevant to their own interests or area of study. Students will amass quantitative data using bestseller lists (and possibly other kinds of lists). Each student will formulate an argument based on the data and supporting qualitative research; this argument and evidence will be presented to the class in a visually-based poster, including a visualization of the data the student collected.

Project Stage - Research Question and Twitter Research "Journal" - students will use their course Twitter account to pose a research question and solicit feedback/suggestions on their approach to the project. Students will then send out tweets about the progress of their research, their findings, their initial conclusions and their revision process.

Project Stage - Data Set Excel Sheet - students will bring a draft of their data set to class in order to share with classmates, consider visualization options, and receive feedback.

Project Stage - Poster Presentation - Students will present their research during a poster session held during class period. Each student will need to have a professionally laid out and printed poster to hang as well as a prepared "elevator pitch" that describes their research findings in a succinct and concise manner. Students will take turns presenting their material and asking questions.

Final Artifact - Data Visualization - Students will produce a data visualization based on their data and original research on bestseller lists. The final visualization may include electronic elements or animations beyond what is possible to display at the poster session.

Individual Participation

Class recap blog post (25 points) - For the convenience of the students, the course will have a centralized blog where announcements, assignments and class recaps are posted. Each student will be assigned a class period and that student will be responsible for posting a summary of the events that occurred in class, any announcements made by the professor, links to materials discussed, relevant images, and any other content the student deems important. These posts should be aimed at fellow students in the class and will serve as a convenient reference for finding materials, remembering due dates, or catching up on missed class periods.

Description of Major Assignments continued

- **Twitter (75 points)** - Each student will be asked to create a Twitter account just for this course; students may choose varying levels of anonymity for that account, so long as the instructor is aware of the student's Twitter handle. Over the course of the semester, students will be asked to engage with Twitter for homework, in-class activities, and as part of the research process for the Unit 3 artifact. All tweets over the course of the semester must include the course hashtag **#I101List**.
- **In class participation (100 points)**- All students will be expected to actively contribute to the class through discussion and other forms of in-class participation. To achieve at least a C for in-class participation, students should plan to speak at least once a class period and complete all in-class activities. In-class participation includes these activities:
 - ☐ contributing verbally during class discussions
 - ☐ working in groups on exercises, activities, and peer-reviews
 - ☐ writing and sharing thoughts in response to writing prompts
 - ☐ presenting and sharing ideas with classmates

Final Reflective Portfolio (150 points total) - In order to demonstrate that you have met the stated competencies, you will compile a portfolio of work using the online portfolio platform Mahara. The purpose of your portfolio is to demonstrate your habits of effective communication. Your Mahara portfolio is a collection of individual pages you create. You create these pages (one for the reflective essay and one for each artifact) and then make a collection of the pages. The portfolio is that collection. Your portfolio must include the following pages in Mahara:

- Reflective Introduction to the Portfolio: a page for a 1200-1800 word essay that introduces your portfolio and strategically employs multimodal elements such as images, videos, audio files, and/or links in addition to your text.
- Artifact 0: A page for your multimodal diagnostic video (aka Common First Week video), along with a short reflection answering directed questions about the artifact
- Artifacts 1-3: a page for each of three additional artifacts that together best reflect your work and development in the course, along with short reflection answering directed questions for each artifact.
 - ☐ At least one artifact must emphasize standard WRITTEN English
 - ☐ At least one artifact must emphasize ORAL and NON-VERBAL communication.
 - ☐ At least one artifact must reflect intentional VISUAL design
 - ☐ At least one artifact must reflect ELECTRONIC communication
 - ☐ At least one artifact must reflect a substantial REVISION PROCESS

Syllabus Modification

This syllabus—especially the required reading and assignment schedule—may be modified as the semester progresses to meet course outcomes and address the needs of members of the class.

SCHEDULE

Date	Due*	Required Reading	Suggested Reading
Tuesday, August 22		Syllabus and Common Policies (available on TSquare)	CFW Assignment sheet
Thursday, August 24	Statement of Understanding (hard copy in class)	WOVENText Ch 1 “How can I become a WOVEN Communicator” & 2 “Critical Concepts of Communication”	WOVEN 4: Understanding Genres & WOVEN 7: “What is the Common First Week”
Tuesday, August 29	Common First Week Video (TSquare/Mahara)	Collins “Introduction,” Gans “Popular Culture and High Culture” (TSquare)	“Tips for Reading Difficult Material” (TSquare)
Thursday, August 31		Unit 1 Teams Assigned Identifying Strengths and Team Work Complete Clifton StrengthFinder	WOVEN 8: Collaborating Cooperatively
Tuesday, September 5	Unit 1 Project Stage: Team Contract	English “Introduction” (1-14), Rubin “Making of Middlebrow Culture Chapter 1” (TSquare)	
Thursday, September 7		Knox Ch 1 & 3 WOVEN 5: Analyzing Multimodal Projects & 6: Selecting and Proposing Projects	WOVEN 14 - Charts/ Infographics, WOVEN 15- Visual Arguments
Tuesday, September 12	Unit 1 Project Stage: Proposal	ALA Website for Banned Books Week, Jenkins “Censorship: Book Challenges, Challenging Books, and Young Readers”	Collins Chapter 1 “The End of Civilization (or at Least Civilized Reading) as You Know It”
Thursday, September 14		John Green “I am Not a Pornographer” (YouTube), Sherman Alexie, “Why the Best Kids Books Are Written in Blood”	Kohl “Should We Burn Babar”
Tuesday, September 19	Library Workshop	Kidd “Not Censorship but Selection”	
Thursday, September 21		Crucial Conversations for Teams YA Twitter articles from Vulture and Bustle (TSquare)	ALA articles on Banned Books Week
Tuesday, September 26		Collins Chapter 2 “Book Clubs, Book Lust, and National Librarians,” WOVEN 10: Oral Presentations, Audience, and Evidence	WOVEN 11: Organizing and Developing Oral Presentations & 12: Practice, Delivery and Evaluation for Oral Presentations

Schedule continued

Date	Due*	Required Reading	Suggested Reading
Thursday, September 28	Unit 1 Project Stage: Presentation (in class) Unit 1 Artifact: Banned Books Campaigns	Peer Review of Presentations CATME Evaluations due by midnight	
Tuesday, October 3		Unit 2 teams assigned English Chapter 1 "Prize Frenzy" and Chapter 2 "Precursors of the Modern Cultural Prize" (17-49)	WOVEN 15: Researched Arguments
Thursday, October 5	Unit 2 Project Stage: Team Contract	English Chapter 3 "The Logic of Proliferation" and Chapter 4 "Prizes as Entertainment" (50-107)	Collins Chapter 4 "Miramaxing": Beyond Mere Adaptation (141-182)
Tuesday, October 10	FALL BREAK NO CLASS	Listen to two different podcasts on topics that interest you	
Thursday, October 12	Podcast workshop with Charlie Bennett	Listen to "How Not to Write for Radio" (<i>HowSound</i>).	Kidd "Prizing Children's Literature"
Tuesday, October 17	Audacity workshop with Alison Valk	Bring laptops to class Download Audacity	Cummins- "The Still Almost All-White World of Children's Literature"
Thursday, October 19	Unit 2 Project Stage: Podcast Script Due	Team Summary of Podcast articles English Chapter 5 "The Making of a Prize" and Chapter 6 "Taste Management."	Kurtz - "Not Mutually Exclusive"
Tuesday, October 24		English Chapter 8 "Scandalous Currency" and Chapter 8 "The New Rhetoric of Prize Commentary" WOVEN 21 "Revising and Delivering Your Project"	Fitzsimmons - "Prizing Popularity"
Thursday, October 26		English Chapter 12 "The New Geography of Prestige" and Chapter 13 "Prizes and the Politics of World Culture"	
Tuesday, October 31	Unit 2 Artifact: Podcasts Due	Listen to class podcasts, Q&A session Korda - "Introduction" CATME evaluation due by midnight	
Thursday, November 2	Unit 2 Project Stage: Q&A	<i>Must Read</i> Chapter 1 "Introduction" (1-36) and Chapter 2 "Missing Numbers" and	<i>Must Read</i> Chapter 3 "The History of Charlotte Temple as an American Bestseller (37-78)

Schedule continued

Date	Due*	Required Reading	Suggested Reading
Tuesday, November 7		<i>Must Read</i> Chapter 7 “Exhilaration and Enlightenment in the biblical bestseller” and 15 “The fiction of history” (153-174; 341-358)	“How Cultural Capital Works” (TSquare)
Thursday, November 9	Unit 3 Project Stage: Research Question Data Visualization workshop with Ximin Mi	Few “Data Visualization for Human Perception” TBA	
Tuesday, November 14	Unit 3 Project Stage: Research Tweets (ongoing)	Miller - “Bestseller List as Marketing Tool” & Fitzsimmons - “Testing the Tastemakers”	WOVEN 20: Integrating and Documenting Sources
Thursday, November 16		<i>Must Read</i> Chapter 11 “Blockbuster feminism” and 13 “Master of Sentiment” (249-276; 297-318)	Elberse - “Betting on Blockbusters”
Tuesday, November 21	Unit 3 Project Stage: Data Set	<i>Must Read</i> Chapter 12 “Crimes and Bestsellers” and 14 “The Kite Runner’s Transnational Allegory” (277-296; 319-340)	
Thursday, November 23		THANKSGIVING NO CLASS	
Tuesday, November 28	Unit 3 Project Stage: Poster Session (in class)	Data Viz poster session (Hall 102)	
Thursday, November 30	Unit 3 Artifact: Data Visualization	Assignment Sheet for Portfolio WOVEN 7 “Building Your Communication Portfolio”	
Tuesday, December 5	Draft of portfolio essay to class	Peer Review of Portfolio Essay	
Thursday, December 7	Reading Days - NO CLASS	Reading Days	
December 7	Section D7 Portfolios due	6:00pm	
December 14	Section H Portfolios due	2:30pm	
December 14	Section I2 Portfolios due	6:00pm	

***ALL ASSIGNMENTS ARE DUE TO TSQUARE BY 11:55PM THE DAY LISTED UNLESS OTHERWISE NOTED**

Statement of Understanding

Please print, read, sign and return to Dr. Fitzsimmons

- ☐ I affirm that I have read the entire syllabus and Common Policies page on the WCP website for ENGL 1101.
- ☐ I affirm that I understand the information in these two documents and the responsibilities specified and agree to abide by these policies throughout the semester.

Print Name Here

Sign Name Here

Date

Release to Use Work as Examples

Please read carefully and check all that apply.

- ☐ I do not want my work used as examples in any situations.
- ☐ I give my instructor, Dr. Rebekah Fitzsimmons, permission to use copies of the work I do for this course, ENGL 1101, as examples in presentations and in print and electronic publications.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- ☐ Please acknowledge me by my full name: _____
- ☐ Please use my work, but do not acknowledge me by name.

Sign Here: _____

The following information enables me to contact you if your work is used.

Print Full Name: _____

School Address: _____

School Email: _____

Home Address: _____

Phone: _____